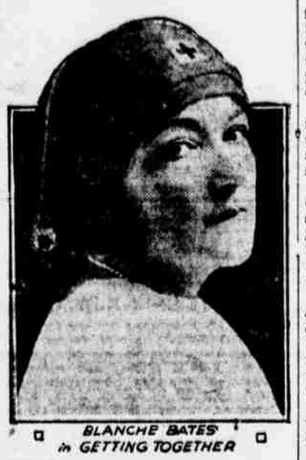
SUMMER DIVERSION in the THEATRES



BLANCHE BATES in GETTING TOGETHER

THE first offering of the partnership of Maxine Elliott and William Faversham will bloom Thursday night at Maxine Elliott's Theatre when "Allegiance" will be brought forth for public approval. This piece, which is by Prince and Princess Troubetzkoy, has caused considerable controversy over the point as to whether or not the theme is taken from "Friendly Enemies."

The argument on the side of Mr. Faversham and Miss Elliott is that Princess Troubetzkoy, who is none other than Amelie Rives, conceived the play from revolving in her mind the question of German-Americans in this country and what might arise in individual instances. Mr. Woods, producer of "Friendly Enemies," has said that Miss Elliott and Mr. Faversham saw his play in Chicago. And that is the evidence.

Mr. Faversham himself directed the production, in which Blanche Yurka, Evelyn Varden, Carl Anthony, Harrison Hunter, Charles Meredith and others will be seen.

The Stadium concerts are drawing better and have past the experimental stage, to-night beginning the sixth week. At the concert to-night Mme. Arral will return to the concert stage, after an absence of five years, due to the fact that she was in Europe at the outbreak of war and had considerable difficulty in getting back.

British-Canadian Night will be celebrated Thursday as the big night of the week, with a special musical programme, embracing many numbers. It will be held under the auspices of the British-Canadian Recruiting Mission. Col. Roosevelt is expected to be present and Brig.-Gen. White will be on hand to give military tone to the occasion.

Major Matthew Carson's Battalion at Camp Upton will stage a big show on Thursday night next in the Liberty Theatre at the cantonment. With the aid of U. B. O. Murdock a bill of considerable proportions has been arranged.

The negro detachment of the battalion will add to the programme the Jazz Jubilee and a battle royal, which always causes a bit of entertainment. The show is under the management of Lieut. Lloyd Thomas.

Rehearsals for "Mother's Liberty Bond," which opens at the Park on August 5, are proceeding satisfactorily under the direction of Jay Kaufman. The play is a melodramatic comedy by Parker Fisher, who has penned dozens of the things in times past.

The play is bound to be realistic, for none other than Corporal R. Derby Holmes is assisting in the staging of the military spectacles necessary in the production. The cast includes Gilda Leary, former leading woman for Lou Tellegen; Liane Held Carrera, Carry Lowe, Edward MacKaye, Royal C. Stout, Charles C. Wilson and others. A large percentage of the gross receipts will be given to THE SUN Tobacco Fund.

T. Roy Barnes, who will be seen at the New Brighton during the coming week, became a comedian by accident rather than by intention.

When a mere youngster he had a tendency for the stage, but as is frequently the case he received little encouragement from the family circle.

His brother was a magician and T. Roy determined to become a sleight of hand wizard in order to satisfy his inclinations. At the time he was engaged in photographic work in New Jersey, journeying there each day on the ferry. On the upper deck of the boats he practised coin manipulation, until one sad day his practice coin fell overboard. This dimmed his ambition for a little while.

However, he learned enough tricks for a trial performance, and he made his initial public appearance on the tiny stage of the New Comedy Theatre, a playhouse of shooting gallery proportions which was situated just off Broadway ,at Lincoln Square.

He was merely scheduled for a magic turn, but a particularly active tongue caused him to jokingly remark as he was palming a coin: "Here's a little palm I learned in Palm Beach."

The audience laughed, which encouraged T. Roy, and he called off stage, "Close the door. Don't let that joke get out." This brought another laugh and he made up his mind that he was more successful in telling jokes than in performing mysterious tricks.

He later drifted into "one night" shows, where he continued as comedian, until Bessie Crawford (Mrs. Barnes) insisted they were wasting time and should try vaudeville. His first successful skit, "The Fakir and the Lady," was the result.

Since then he has continued in vaudeville with the exception of several legitimate engagements.

Beth Lydy had ten orphan girls from different institutions in this city as her guests at a matinee of "The Rainbow Girl" this week. It was the first of a series of similar parties Miss Lydy will give at matinees of the show during its stay at the Gaiety. The young prima donna of "The Rainbow Girl" called on Abe Erlanger last week and asked him if she might give the party, telling the producer she would pay for the seats.

Mr. Erlanger said the thing was all very fine, but there was one part to which he objected. That was Miss Lydy buying the seats. He told her he would furnish the seats and she might furnish the girls. So everything was a success, so much so that Miss Lydy is arranging to bring a party of little Sioux Indian girls from South Dakota to New York to see the sights.

The donor of "The Vaudeville Theatre," a new volume by Edward Renton, is requested to turn his attention to the chapter on publicity: ". . . Every factor in the actual operation of the theatre must support the advertising. No one can fool all the people all the time, and while clever publicity may induce an initial visit to the theatre, there will likely be no second visit if the advertising proves misleading or palpably false. . . . Therefore, the super-superlative, even the superlative, should be avoided in describing the show, act or theatre." And ". . . The critic should be seated in a favorable location, should be supplied at once with a programme, and if he wishes to interview any of the artists should be afforded every facility for doing so."

The volume deals with every phase of vaudeville and, as might be deduced from the above quotations, is strongly tinctured with common sense.

REFRESHING FRANKNESS.

Just One of the Virtues Possessed by Grace Nolan.

This thing of being frank is sometimes a virtue. It is seldom found, therefore, in the theatrical field. Mammoth salaries dwindle under the alum rays of the income tax; women remain forever at the pleasant age of 20, though their face likens unto carborundum in the scale of hardness; some even go so far as to camouflage their past in a cloud of words, publicly desiring marriage. Thus goes everything.

So when a petite girl like Grace Nolan steps forth from her job of being the stenographer in "A Tailor Made Man" for a sufficient length of time to say in a bold sort of way that she isn't really an actress and never can be, unless she might happen to be a comedienne some time, that seems worthy of consideration. Such frankness is so infrequent as to be alarming.

It was four years ago that Miss Nolan started in theatricals, appearing with Raymond Hitchcock in "The Beauty Shop" and then with George Cohan in "Hello, Broadway." She then went with the "Cohan Revue," the 1917 edition, and understudied Mrs. Sam Harris, who conveniently became ill, thus giving Miss Nolan a chance, which was promptly seized. The result was that she went out in the same role for a whole season and her ability was such as to get her a part with "The Tailor Made Man," her first opportunity outside of musical comedy.

But while she is where she is she retains her sense of values, and knowing she can do her best work on the musical comedy stage she is studying dancing and singing in preparation for the call to some musical production. Miss Nolan is admittedly ambitious, but she should curb that habit of being frank for that reason. It's a mid-Victorian trait on the stage, where everything is a blend of to-day and to-morrow. The only thing about yesterday is a cancelled check and the ghost of "it might have been."

OLIVE BOARDMAN in "ROCK-A-BYE BABY"

REGINA WALLACE and RICHARD BARBEE in "FRIENDLY ENEMIES"

KICKED UP THE LADDER.

Awkwardness Brought Jessica Brown to the Midnight Frolic.

It might be concluded offhand that when a girl has been fired from the chorus of one of Gus Edwards's revues she had better pack up her telescope and wander back to the old family homestead, even if the mortgage is to be foreclosed. That would be the case, perhaps, with the usual girl, but not so with Jessica Brown, the dancer whose gyrations amuse the nightly crowds at the Midnight Frolic.

This is no brief, either for or against Gus, but at the same time anybody who has yearning desires to get ahead would have those aforesaid desires killed, together with all ambition, if Gus ejected her from the ranks of the chorus. That is the last word and everything. But Jessica Brown was not cast down by action like this. Even when Gus said she wouldn't do at all, that she might be a nice little girl and all that, but she couldn't dance, she determined she would show him she was the Pavlowa of the "jazz" field and she did.

She succeeded in getting a job in a cabaret, which is apparently a fertile training ground for roof entertainers, and was then plucked by Flo Ziegfeld for the entertainment on top the New Amsterdam, which is nothing more nor less than the Frolic. That is a brief career, but nothing more could be expected in view of the fact that Miss Brown is but 20 years old or t...reabouts. It is obviously unfashionable to be even a bit more mature.

It may sound harsh to remark that Miss Brown is faintly reminiscent of a scarecrow revivified, but such is the case. To some extent she is a blend of the Fred Stone-Violet Zell fashion of dancing, and yet again she is not. So there you are. She has, however, a certain grace in her awkwardness and a certain rhythm in her irregular movements. In addition to which she has a pretty face with personality showing forth from the grease paint.

And just to show Gus Edwards that he isn't infallible, after all, she is taking singing lessons and is going into musical comedy. Which is interesting but not necessarily fatal.

FRANK FAY and ISABEL LOWE in "THE PASSING SHOW OF 1918"

A UNIQUE CASE.

Leon Errol Is Satisfied With the Art of Low Comedy.

To those who aspire upward and onward, to those who murmur "art" and strike a pose like Edwin Booth, Leon Errol has no objection. They go their way and play Shakespearian roles; he continues on the quest of being perfect in what he allows is low comedy. The reason is simple: Mr. Errol started in Shakespeare and worked up to the point where he produced "Hitchy-Koo" this year and is one of the stars.

His success in impersonating those men who drink well but not wisely of the cup that biteth like a serpent and stingeth like an adder is the direct result of three things.

"The three points," says Mr. Errol, "are first, why I became an impersonator of inebriates; secondly, how; lastly, why I don't try to do something else. My first experience as an actor was in tragedy. I left college one vacation to go out with a so-called professional company through the small towns in Australia. Before that I had been in only amateur theatricals in Sydney and most of the time then I staged the shows but didn't play in them. I was strong for directing cantatas."

As some index of budding genius, Mr. Errol, in his tour of the classics, was promoted in one season from super to star parts. He was one of the Roman mob who loaned Mark their ears and semesters, but he soon became *Hamlet*. The reason was a good one and it was that the real actors in the company insisted upon their salaries being paid, a point which Mr. Errol was too modest to emphasize, and who had scruples about the towns in which they played. Mr. Errol had no scruples about anything so long as they allowed him to play *Romeo* and *Richard the Third*.

After his tour the humor of it all appealed to the youth and he wrote a burlesque of "The Spanish Tragedy," which he introduced in a smoke concert at Sydney. He played a double role, the *Spirit of Revenge* and *Hieronimo, the Mad Judge*. It was necessary, he explains, for *Revenge* to be drunk in the burlesque and for the *Mad Judge* to be very, very much gone.

"I got my idea of comedy makeup from a poster outside a Sydney music hall. It was of a popular red nosed comic actor of the day. He wore a tie as red as his nose, big shoes and baggy pants. I copied the costumes and reeled and staggered in both parts. A professional manager engaged me for the comic in the play he was to produce, but he said I would have to make the drunken scene more realistic."

Mr. Errol continued in the most convincing fashion to explain that hitherto he had had no personal knowledge of inebriates. The result was that he stuck to the saloon doors in Sydney as close as a long lost brother and when a chap came out who was weak in the knees he would follow him and imitate his walk.

His career from then on was not always what it might be thought. After one season as a comedian he went on the dramatic stage and was cast as a juvenile and later sang tenor roles in light opera. Infrequently he had the chance to play a drunkard on the legitimate stage, but it was always these serious fellows, and there's no fun in that for Mr. Errol.

When he first came to the States he tried low comedy first, this at a San Francisco beer garden.

"When I tried to sing a few coster songs and be sober I was showered on the stage with popcorn and peanut shells. My accent was so thick that the manager of the garden told me I'd better not talk or sing in my act. He let me keep up my dancing and I put in some comedy to fill out my time."

Mr. Errol clung to pantomime for seven years and played comics from Seattle to San Diego. He came East in the same sort of roles; was engaged by Klaw & Erlanger and has been on Broadway ever since.

Tragedy? Not if he knows anything about it. "Low comedy suits me perfectly. It may be that I take it as seriously as tragedy. You have to be dead serious in low comedy. You must mean what you say and do. You don't have to be vulgar as a stage inebriate. And there's no excuse for your being obscene. You can amuse audiences without being at all objectionable."

Which last statement may be of interest to many comedians.

TWO DOLLARS A DANCE.

That Being the Amount Frances Pritchard Once Received for Art.

When the graceful dancing of Frances Pritchard in the Century Grove Midnight Revue is regarded from the vantage point of the tables on the ten yard line it is difficult to realize that such daintiness could ever have been wantonly bestowed on a mere cabaret. Yet such is the case. And, what is more important, the aforesaid bestowal was bestowed for $2 a night, one exhibition dance a night.

There is a reason for Miss Pritchard dancing so gracefully because she was born in New York, bred on Washington Heights and educated by the faculty of the Wadleigh High School and the late Vernon Castle.

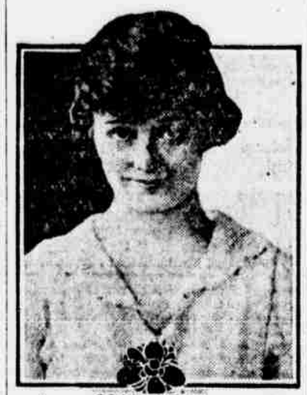
When she had arrived at the mature age of 18 she thought it time to begin to capitalize her ability and thus listed her name with vaudeville agents for a turn in the varieties. Months of waiting resulted in her being called to dance in a small cabaret just off Broadway. She spent all of her savings, and $300 is a lot of money for a poor but honest girl, and started.

Luck, that thing that causes so much trouble, happened in on the opening night at the cabaret in the person of Clifton Crawford, comedian and holder of the copyright for "Gunga Din." Mr. Crawford, with that eye for feminine beauty for which he is internationally noted, liked Miss Pritchard's looks and he liked the way she danced. He sent for her, made an appointment for the next day and engaged the girl as his dancing partner.

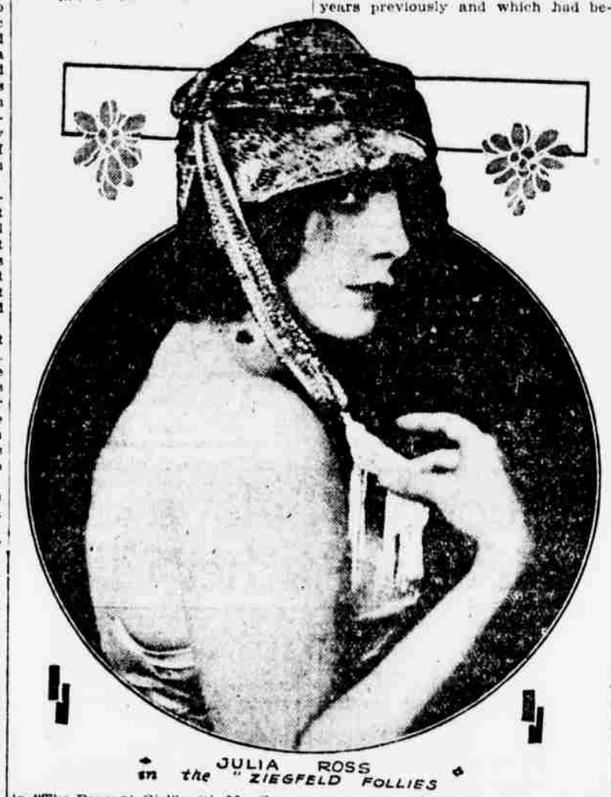
Miss Pritchard made her appearance in "The Peasant Girl" with Mr. Crawford four seasons ago and danced three dances with him. She also had a bit of dramatic experience in the form of the line, "Well, here I am!"

Miss Pritchard's personality was so impressive that the Shuberts engaged her for the Winter Garden, where she danced for a season, and then another tour with Mr. Crawford and the varieties took her away from Broadway. Her appearance in the Century Grove Midnight Revue is a welcome novelty, and the impression left on the minds of Elliott, Comstock & Gest has been so deep as to cause the entire trio to think about giving her an important role in the next Princess musical comedy.

To quote Will Page, "Miss Pritchard is absolutely unmarried, she is the only beautiful child of her doting parents, and her fond mother takes her home every night rain or shine."



GRACE NOLAN in "A TAILOR MADE MAN"



JULIA ROSS in the "ZIEGFELD FOLLIES"

WEIRD BUT PLAUSIBLE.

Play Proves—Almost—That Germany Plans Another World War.

Melodrama is a curious thing. If it strikes folks in an emotional mood they will believe anything the playwright wants them to. The heart rules the mind, hence the success of melodrama.

In the melodramatic spy piece "The Man Who Stayed at Home" there is pointed out to those who see the play the fact that the Kaiser not only fixed the date of the present war but he already determined upon another war in case this affair is not to his liking.

Scenes of the play are laid in silly old England and the motif deals with the responsibility of the British Government for the transportation of American troops through England to France. In the Admiralty office, where movements of ships were known, is *Carl Sanderson*, a German posing as an Englishman. Confidentially, to the audience, he tells the story of the present war being no accident. It might be said, parenthetically, that if it were an accident it would be a fatal one for the Kaiser.

Neither did the war come about, *Sanderson* informs us, through a breakdown in European diplomacy. It was planned deliberately and executed in cold blood. The spirit and motive behind the war were just the same as they were in 1863, in 1866 and in 1870. All of which may be interesting were it not for the fact that even the Junkers have admitted most of the indictments against them.

ALMOST SCARED THE QUEEN.

Violet Englefield Raised a Row Before Her Majesty.

Violet Englefield, the English comedienne in "The Passing Show of 1918," was prominent in her own country early in the war as an entertainer of the British Tommies, and had several unusual experiences when engaged in work of this nature.

On one occasion Miss Englefield was instrumental in frightening the Queen of England under unique circumstances. When the first batch of wounded men from the battlefields of Europe returned to England, King George and Queen Mary decided to give an entertainment in their honor, and several of the most prominent English artists were commanded to come to Buckingham Palace for the occasion. The royal stables were turned into a huge theatre and the foremost British entertainment manager, Sir Alfred Butt, had charge of the arrangements. At that time Miss Englefield was appearing at the Empire Theatre in "Follow the Crowd," the English version of "Stop, Look and Listen," in which she formed one of a quartet of stars with Joseph Coyne, Ethel Levy and Robert Hale. At the request of their majesties it was arranged that she should appear with the latter artist, Mr. Hale, in "The Watson Family"—a scene which she had played with him at the Alhambra Theatre, London, some two years previously and which had become the talk of the town. In the course of this act Miss Englefield had to appear in the auditorium and interrupt the performance on the stage by an altercation with an usher regarding her seat.

"Knowing that their majesties were to be in the audience," says Miss Englefield, "I was a little nervous as to how the interruption would be received, but the results exceeded my wildest apprehensions. I had hardly entered the theatre and begun my dialogue with the usher (of course like myself a rehearsed member of the company) when I saw at the corners of the building a decided though scarcely perceptible movement among the ladies and gentlemen in waiting, plain clothes officers and constables, who are of course in constant attendance whenever royalty is present, and a moment later a lady in waiting, mistaking me for a suffragette, came up and seizing me nervously by the arm, endeavored to lead me out of the theatre. 'Tell me who you are and what you want,' she implored in frenzied tones, 'and I will do my utmost to help you, but please, please don't make a disturbance here, especially on such an occasion as this.'

"Of course," continued Miss Englefield, "the position was extremely difficult, as all the time this was going on there was poor Bobbie Hale standing on the stage and waiting for me to give him his cue to proceed with the act. Before I had time to answer, male attendants and plain clothes officers had begun to close round me and hustle me out; indeed it looked as though I must either break up the entertainment or submit to some rough handling. Queen Mary looked around with an angry frown at the interruption, but just as the position was verging on the tragic the King turned and seemed intuitively to realize the situation. He whispered smilingly to the Queen and said a word to a gentleman in waiting near him who in turn came over and waved off my assailants so that I could proceed with my bit. But meanwhile I spent some three minutes wondering whether I should be thrown in the street as a suffragette or shot by a plain clothes officer as a dangerous anarchist."

FRANCES PRITCHARD in CENTURY GROVE "REVUE"

A BLOODY COLONIAL.

But Not After That Little Affair at Wipers.

Once in a while there comes a novelty on Broadway. Sometimes it is a person who has no desire to talk about commercialism; sometimes it is a chorus girl who admits she doesn't go home on the toob; sometimes it is something else again, like Lieut. Gitz Rice. Gitz Rice combines four things in one, for he is an actor, so Killarney Gordon says, a composer, soldier and singer, this last also on the soft of Mr. Gordon. His stage appearance in "Getting Together" is his first.

Before the war he was in the photographic business with his family in Montreal. He was a member of an amateur theatrical and musical organization with sixty members, who were wont to hold an annual show and dinner. In 1914 the dinner fell on the night of the day war was declared. The next day fifty-nine of the sixty had enlisted, among them Gitz Rice. They belonged to the first Canadian contingent.

He was a private, of course, and was sent to England for training. There he first started writing what he describes as "ditties." These satirized the long hikes through the mud and wet, the daily fare of "bully beef" and other incidents of the training camp. After several months he was sent to France, and it fell to his lot to act as first aid to a large number of seasick horses on the trip across the Channel. He retains vivid recollections of that passage.

He served with the first Canadian contingent in France, won his commission in the field, and saw three years of hard fighting. Between battles he found time to go on with the songs, and it was in France he wrote "Keep Your Head Down, Fritzie Boy," "We Stopped Them on the Marne" and "I Want to Go Home" all of which are known to New York through "Getting Together."

In the first battle of Ypres he was with a battery of four guns, two of which with a majority of the horses were lost by direct hits. One shell exploded within two rods of him but he escaped injury. Later he was gassed and invalided home. Then he was detailed to duty with the British and Canadian Recruiting Mission, and when "Getting Together" was produced was detailed by the mission to appear, play himself, and sing the trench songs in that stirring war play.

BLANCHE YURKA in "ALLEGIANCE"

AT THE MUSIC HALLS.

Marguerita Sylva, the prima donna formerly with the Chicago Grand Opera Company, will make her debut in the varieties at the Palace this week. Her selections will not be on a spiritual plane inconsistent with the qualities of appreciation evidenced in vaudeville patrons.

Trixie Friganza is on the Palace programme, this being one of her farewell appearances ere she leaves for France to help entertain the soldiers.

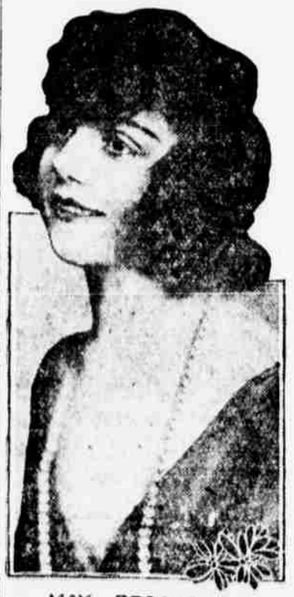
Albertina Rasch, the danseuse, is the headline attraction at the Riverside. She will be assisted by Kobeloff and a sextet. Craig Campbell, the tenor, and the Watson Sisters are also on the bill.

LEON ERROL and FOUR PROTEGES in "HITCHY-KOO"

PARKS AND BEACHES.

Gus Van and Joe Schenck, the popular singing pair, head the bill at the New Brighton. T. Roy Barnes will appear in "A Package of Smiles," and Johnny Dooley will entertain in many different ways.

Luna, at Coney, gets more popular as the weeks pass, while Steeplechase and Palisades Park prove attractive during the hot weather.



MAY BROOKS in the "ZIEGFELD MIDNIGHT FROLIC"

THE NEW CINEMAS.

Blanche Bates will have the unique position of appearing in both a legitimate piece and in a cinema on Broadway this week. Her picture is "The Border Legion" at the Strand. Douglas Fairbanks is the attraction at the Rivoli in "Bound in Morocco," while Charles Ray will be seen in "A Nine o'Clock Town" at the Rialto.

The Rialto, Rivoli and Strand will have in addition to the films mentioned their usual excellent supplementary programmes, with scenic and news pictures and music.

The Broadway picture will be "Bread," with Mary MacLaren. "Hearts of the World," D. W. Griffith's bewildering bit, runs on at the Forty-fourth Street.